

H A W K E S   P O C K E T   S C O R E S

R. VAUGHAN WILLIAMS  
FANTASIA  
ON A THEME BY THOMAS TALLIS

*Wallace Ruggieri*

B O O S E Y   &   H A W K E S



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# VAUGHAN WILLIAMS

## FANTASIA

ON A THEME BY  
THOMAS TALLIS

\$1.50

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The Second Orchestra consists of 2 First Violin players, 2 Second Violin players, 2 Viola players, 2 'Cello players, and 1 C'Bass player. These should be taken from the 3rd desk of each group (or in the case of the C'Bass by the 1st player of the 2nd desk), and should, if possible, be placed apart from the First Orchestra. If this is not practicable, they should play sitting in their normal places. The Solo parts are to be played by the leader in each group.

# FANTASIA

## on a Theme by Thomas Tallis.

R. Vaughan Williams.

**Largo sostenuto.  $\text{♩} = 56$  ( $\text{♩} = 112$ ) ( $\text{♩} = 56$ )**

*div.* *uniss.*

**Violin I solo.** *pp molto sostenuto* *pp*

**Violin II solo.** *pp molto sostenuto* *pp* *uniss.*

**Viola solo.** *pp molto sostenuto* *pp* *uniss. pian.* *div. arco*

**Violoncello solo.** *pp molto sostenuto* *pp* *uniss. pian.* *div. arco*

**Largo sostenuto.  $\text{♩} = 56$  ( $\text{♩} = 112$ ) ( $\text{♩} = 56$ )**

*div.* *uniss.*

**Orchestra I.**

**Violin I.** *pp molto sostenuto* *pp* *uniss.*

**Violin II.** *pp molto sostenuto* *pp* *uniss. pian.* *div. arco*

**Viola.** *pp molto sostenuto* *pp* *uniss. pian.* *div. arco*

**Violoncello (tutti).** *pp molto sostenuto* *pp* *uniss. pian.* *div. arco*

**Violoncello (last desk).** *pp molto sostenuto* *pp* *pian.* *div. arco*

**Contrabass.** *pp molto sostenuto* *pp* *uniss.*

**Largo sostenuto.  $\text{♩} = 56$  ( $\text{♩} = 112$ ) ( $\text{♩} = 56$ )**

*div.* *uniss.*

**Orchestra II.**

**Violin I (1 desk).** *pp molto sostenuto* *pp* *uniss.*

**Violin II (1 desk).** *pp molto sostenuto* *pp* *uniss. pian.* *div. arco*

**Viola (1 desk).** *pp molto sostenuto* *pp* *uniss. pian.* *div. arco*

**Violoncello (1 desk).** *pp molto sostenuto* *pp* *uniss. pian.* *div. arco*

**Contrabass (1 player).** *pp molto sostenuto* *pp* *uniss.*



4 Soli, Orchestra I & II tutti.

V.I (tutti).

A

Largamento (♩ = ♩) a tempo (♩ = ♩)

V.II (tutti).

Vla (tutti). unis. pias. div. arco. unis. pias. sup. molto capr.

Vilo (tutti). p pesante unis. pias. div. arco. sup. molto capr.

Vilo (last desk). unis. pias. div. arco. sup. molto capr.

Cb. (tutti). div. unis. pias.

B

mul G.

so al. so al. so al. so al.

[illegible]

Section D

Section D contains measures 1 through 4. The first staff begins with a treble clef and a key signature of one flat. The music is marked *f* *sost.* and includes a *ten.* marking. The second staff also begins with a treble clef and a key signature of one flat, marked *f* *sost.*. The third staff has a bass clef and a key signature of one flat, marked *div.* *f* *sost.*. The fourth staff has a bass clef and a key signature of one flat, marked *f* *sost.*. The fifth staff has a bass clef and a key signature of one flat, marked *f* *sost.*. The sixth staff has a bass clef and a key signature of one flat, marked *f* *sost.*. The seventh staff has a bass clef and a key signature of one flat, marked *f* *sost.*. The eighth staff has a bass clef and a key signature of one flat, marked *f* *sost.*. The music features a variety of notes, rests, and dynamic markings.

Section E

Section E contains measures 5 through 8. The first staff begins with a treble clef and a key signature of one flat, marked *f* *dim.* and *pp*. The second staff also begins with a treble clef and a key signature of one flat, marked *f* *dim.* and *pp*. The third staff has a bass clef and a key signature of one flat, marked *div.* *f* *dim.* and *pp*. The fourth staff has a bass clef and a key signature of one flat, marked *div.* *f* *dim.* and *pp*. The fifth staff has a bass clef and a key signature of one flat, marked *div.* *f* *dim.* and *pp*. The sixth staff has a bass clef and a key signature of one flat, marked *div.* *f* *dim.* and *pp*. The seventh staff has a bass clef and a key signature of one flat, marked *div.* *f* *dim.* and *pp*. The eighth staff has a bass clef and a key signature of one flat, marked *div.* *f* *dim.* and *pp*. The music features a variety of notes, rests, and dynamic markings.





Musical score for voices and piano. The score is divided into two systems. The first system features a vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with *div.* (divisi) and *f sost.* (forte sostenuto). The piano part includes markings for *uniso.* (unisono) and *p cresc.* (piano crescendo). The second system continues the vocal and piano parts, with additional markings for *div.* and *p cresc.*.

Musical score for voices and piano. The score is divided into two systems. The first system features a vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with *f sost.* (forte sostenuto) and *uniso.* (unisono). The piano part includes markings for *dim.* (diminuendo) and *pp* (pianissimo). The second system continues the vocal and piano parts, with additional markings for *dim.* and *pp*.

I  
Poco più animato  $\text{♩} = \text{c}$  Tempo rubato.

Viola solo

*p cantabile*

Orchestra II.

Viol. I solo

$(\text{♩} = \text{♩})$

*p cantabile*

Orchestra I.  $(\text{♩} = \text{♩})$

*div.*

*div.*

*div.*

Orchestra II.  $(\text{♩} = \text{♩})$

*senza cord.*

*ten.*

*pp cpr.*

*ten. div.*

*senza cord.*

*ten.*

*pp cpr.*

*ten. div.*

*senza cord.*

*ten.*

*pp cpr.*

*ten. div.*

*senza cord.*

*ten.*

*pp cpr.*

*ten. div.*

*senza cord.*

*p cpr.*





## Orchestra I e II.

pochettino rit. - **M**ancora più animato  $\text{♩} = 60$ 

## Orchestra I.

pochettino rit.

- **M**ancora più animato  $\text{♩} = 60$ 

## Orchestra II.

pochettino rit.

- **M**ancora più animato  $\text{♩} = 60$



The musical score is arranged in two systems of four staves each. The first system begins with the instruction *ppp dolce* on each staff. The second system includes the instruction *pliss.* followed by *pp* on each staff. The third system features the instruction *div. ten.* above the first staff, with *arco* and *ten.* markings on the other staves. The fourth system includes the instruction *ten.* above the first staff, with *div. ten.* and *arco* markings on the other staves. The notation includes various musical symbols such as notes, rests, and slurs.

First system of musical notation. The top two staves are vocal parts, with the upper staff marked *p cantando* and the lower staff marked *pp cantando*. The bottom two staves are piano accompaniment. Dynamics include *p*, *pp*, and *mp*.

Second system of musical notation. The top two staves are vocal parts, with the upper staff marked *unis. ten.* and *f dim.*, and the lower staff marked *f dim.*. The bottom two staves are piano accompaniment. Dynamics include *mf*, *f*, *dim.*, *p*, *pp*, and *mp*. The piano part includes markings for *p cantando*, *p sostenuto*, *div.*, *pizz.*, and *arco*.

Third system of musical notation. The top two staves are vocal parts, with the upper staff marked *unis. ten.* and *f dim.*, and the lower staff marked *f dim.*. The bottom two staves are piano accompaniment. Dynamics include *mf*, *f*, *dim.*, *p*, *pp*, and *mp*. The piano part includes markings for *pp sostenuto*, *p*, *pizz.*, and *arco*.

0 poco rit. Più animato.  $\text{♩} = 66$ .

*cresc.* *f* *sostenuto* *f* *sostenuto*

*cresc.* *f* *sostenuto* *f* *sostenuto*

*cresc.* *f* *sostenuto* *f* *sostenuto*

*cresc.* *f* *sostenuto* *f* *sostenuto*

0 poco rit. Più animato.  $\text{♩} = 66$ .

*cresc.* *pizz.* *f* *sostenuto* *non div. arco*

*cresc.* *pizz.* *f* *sostenuto* *non div. arco*

*cresc.* *pizz.* *f* *sostenuto* *non div. arco*

*cresc.* *unis. pizz.* *f* *sostenuto* *arco*

*cresc.* *unis. pizz.* *f* *sostenuto* *arco*

*cresc.* *pizz.* *f* *sostenuto* *arco*

*cresc.* *pizz.* *f* *sostenuto* *arco*

Vio tutti.

Vlo (last desk.)

0 poco rit. Più animato.  $\text{♩} = 66$ .

*cresc.* *f* *sostenuto* *f* *sostenuto*

*cresc.* *f* *sostenuto* *f* *sostenuto*

*cresc.* *f* *sostenuto* *f* *sostenuto*

*div.* *cresc.* *f* *sostenuto* *f* *sostenuto*

*cresc.* *f* *sostenuto* *f* *sostenuto*

*cresc.* *f* *sostenuto* *f* *sostenuto*

**Soli.** **P**

**Orchestra I.** **div.** **P**

**Orchestra I e II.**

**Viola I e II.**

(last desk.)

**Soli col Orchestra I e Orchestra II.** **Q**

*ten.* *ff dim.* *mp cantabile* *plac.*



## Poco a poco animando.

Musical score for the first system, measures 1-8. The score is written for five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has a *div.* marking at measure 1. The second staff has a *un.* marking at measure 2. The third staff has a *un.* marking at measure 2. The fourth staff has a *un.* marking at measure 2. The fifth staff has a *un.* marking at measure 2. The score ends with a *div.* marking at measure 8.

Musical score for the second system, measures 9-16. The score is written for five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has a *f. cresc.* marking at measure 9. The second staff has a *f. cresc.* marking at measure 9. The third staff has a *f. cresc.* marking at measure 9. The fourth staff has a *f. cresc.* marking at measure 9. The fifth staff has a *f. cresc.* marking at measure 9. The score ends with a *f. cresc.* marking at measure 16.

## molto allarg. largamente

Musical score for the third system, measures 17-24. The score is written for five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has a *cresc.* marking at measure 17. The second staff has a *cresc.* marking at measure 17. The third staff has a *cresc.* marking at measure 17. The fourth staff has a *cresc.* marking at measure 17. The fifth staff has a *cresc.* marking at measure 17. The score ends with a *ff marcato* marking at measure 24.



A page of musical notation for a choir, featuring six staves with complex rhythmic patterns and dynamic markings like 'f' and 'len.' The notation includes various note values, rests, and slurs, indicating a piece of music with a high level of technical difficulty. The page is numbered '17' in the top right corner.

**Soli col Orchestra I.**

[illegible]

Molto adagio  $\text{♩} = 44$  ( $\text{♩} = 88$ )

Molto adagio D. 44 (Op. 85)

Handwritten musical score for a piano, measures 1-4. The tempo is "Molto adagio" and the key signature is D-flat major. The score includes staves for the right hand, left hand, and a basso continuo line. Dynamics include *pp*, *ppp*, *pp div.*, and *pp male.*. The basso continuo line is marked "con cord." and includes a "ppp" dynamic.

**Tempo del principio**  $\text{♩} = 66$

Violin solo

Viola solo

*Prossimamente*

Orchestra I.  
Tempo del principio

*pizz.*  
*p molto pesante*  
*pizz.*  
*p molto pesante*  
*pizz.*

*pp*  
*sur la touche*  
*arco*  
*sur la touche*  
*sempre piaz.*  
*sempre piaz.*  
*pp*

Orchestra II. *f* molto pesante  
Tempo del principio

sur la touche

sur la touche

sur la touche

pizz.

pizz.

sur la touche

W

Orchestra I e II. W

*sempre ppp*

*pp*

*f sostenuto*

*f sostenuto*

*naturale*

*f sostenuto*

*naturale*

*f*

*f naturale*

*arco*

*arco*

*arco*

*f sostenuto*

*div.*

*div.*



20 Soli, Orchestra I & II.

Musical score for "Sole, Tranquillo" by Giuseppe Verdi. The score is written for voice and piano. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "Allegretto". The score includes various dynamics such as *dim.* (diminuendo), *pp* (pianissimo), *ff* (fortissimo), and *div.* (diviso). The vocal part is marked with *div.* and *tranquillo*. The piano part includes markings for *pp*, *ff*, and *div.*. The score is divided into measures by bar lines, and there are repeat signs at the beginning and end of the piece.

[illegible]

= Orchestra I.

[illegible]

## Orchestra II.

Orchestra II.

*p cresc.* *div.* *f sost.* *Z*

*div.* *f sost.*

*div.* *mf cresc.* *f*

*p cresc.* *f sost.*

*div.* *f sost.*

*p cresc.* *f sost.*

*p cresc.* *f sost.*

Soli.

molto rit.

musical score system 1, measures 1-4. Dynamics: *pp*, *pp*, *pp*, *pp*. The first staff has a *pp* marking. The second staff has a *pp* marking. The third staff has a *pp* marking. The fourth staff has a *pp* marking.

molto rit.

musical score system 2, measures 5-8. Dynamics: *pp*, *pp*, *pp*, *pp*. The first staff has a *pp* marking. The second staff has a *pp* marking. The third staff has a *pp* marking. The fourth staff has a *pp* marking. The word *div.* appears above the third staff in measure 6.

molto rit.

musical score system 3, measures 9-12. Dynamics: *pp*, *pp*, *pp*, *pp*. The first staff has a *pp* marking. The second staff has a *pp* marking. The third staff has a *pp* marking. The fourth staff has a *pp* marking. The word *uniso.* appears above the third staff in measure 10.











